

JANUARY 9, 1978

NY MUSIC CRITICS ON HOROWITZ CONCERT

ANNCR:

PIANIST VLADIMIR HOROWITZ IS RECEIVING LAVISH AND UNANIMOUS PRAISE FROM NEW YORK'S MUSIC CRITICS FOR HIS PERFORMANCE AT CARNEGIE HALL ON SUNDAY (JANUARY 8). WITH SOME COMMENTS ON THE CRITICAL REACTION FROM VOA'S SHIRLEY SEALY, HERE IS -----

VOICE:

THE CONCERT MARKED THE FIFTIETH ANNIVERSARY OF VLADIMIR HOROWITZ'S DEBUT IN THE UNITED STATES, AN EVENT THAT ALSO TOOK PLACE AT CARNEGIE HALL. THIS TIME, MISTER HOROWITZ APPEARED AS A SOLOIST WITH THE NEW YORK PHILHARMONIC UNDER THE DIRECTION OF GUEST CONDUCTOR EUGENE ORMANDY. AND HE CHOSE TO PLAY THE RACHMANINOFF THIRD PIANO CONCERTO.

HERE'S WHAT HAROLD SCHONBERG OF THE NEW YORK TIMES SAID ABOUT THE HOROWITZ PERFORMANCE. --"IT DID NOT TAKE LONG TO REALIZE WHAT WE HAVE ALL BEEN MISSING...THE RACHMANINOFF THIRD IS AMONG THE MOST POPULAR OF ALL CONCERTOS, AND EVERY VIRTUOSO PLAYS IT. BUT NOBODY HAS THE KIND OF PIANISTIC BRILLIANCE OF VLADIMIR HOROWITZ...HE REMAINS THE MOST GIGANTIC OF TECHNICIANS. IT IS NOT MERELY THE MATTER OF HITTING THE RIGHT NOTES AT ANY VELOCITY OR CONFIGURATION . IT IS MORE THAN THAT: IT IS A TOTAL COMMAND OF ALL RESOURCES, FROM FINGERS TO PEDALS TO INFINITE DEGREES OF COLORATION."

THAT WAS WRITTEN BY THE CRITIC OF THE TIMES HARRIET JOHNSON OF THE NEW YORK POST OBSERVED THAT, WITHOUT EVEN TRYING MISTER HOROWITZ PERPETRATES A MYSTIQUE. "IT IS ALMOST OCCULT" SHE SAYS, "HE PLAYS WITH A SORCERER'S WIZARDRY."

HERBERT KUPFERBERG IS THE NEW MUSIC CRITIC FOR NEW YORK CITY'S NEW NEWSPAPER -- THE TRIB. THIS IS HOW HE DESCRIBES

THE RACHMANINOFF D-MINOR CONCERTO AS PLAYED BY VLADIMIR HOROWITZ:

"THERE IS ONLY ONE WORD FOR HIS PERFORMANCE -- STUPENDOUS.

HOROWITZ HAS THIS MUSIC IN HIS BLOOD AS WELL AS HIS FINGERS...

HIS DAZZLING YET PENETRATING PEROFRMANCE WAS A REMINDER THAT THIS IS A PIANIST WHO REMAINS NOT ONLY A FABULOUS TECHNICIAN, BUT AN ARTIST OF INSIGHT AND PASSION. NO WONDER THE AUDIENCE ROSE TO ITS FEET CHEERING AT THE END."

THERE WAS SOME FEELING THAT MISTER HOROWITZ'S INTERPRETATION OF THE RACHMANINOFF WORK WAS PERHAPS TOO ROMANTIC, OR SELF-INDULGENT AT TIMES. BUT SUCH RESERVATIONS WERE SWEEPED AWAY IN THE CHEERS AND OTHER ACCOLADES THAT GREETED VLADIMIR HOROWITZ ON HIS TRIUMPHANT RETURN TO CARNEGIE HALL.

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